Research-Creation Project Option

General Introduction

The Project Option is available to cultural producers with an active and professionally recognized practice and/or academic qualifications in relevant disciplines (music, theatre, creative writing, visual arts etc.) who choose to create a cultural product (media work, curatorial or programming project) or to become involved in community-based cultural work as a means of partially fulfilling the requirements for an MA or PhD. Students taking the project option are also required to provide an analytic-theoretical text related to the work, its conditions of production, and its implications for academic scholarship.

Research-Creation is considered by some a new interdisciplinary field, by others a method (or set of methods), and it is also referred to as a meta-framework from which to consider and criticize the traditional academic "regimes of truth." Research-Creation is also a relatively new fundable category by the Canadian federal government (SSHRC). In a purposeful combination of creative production and research, artist-researchers produce new research methods, and/or novel forms of knowledge generation and dissemination. In the U.K. and Australia Research-Creation is often called by various titles: Artistic Research; Practice led Research, or Research led practice.

From conception, through qualifying exam and proposal defence, oral defence, and final thesis or MRP, students and supervisors are encouraged to think about ways to honour and include research-creation methodologies. In consultation with the supervisory committee, artistic work may be integrated at all stages. Production components are not to be considered as over and above written components. The ratio between the production and the written component at all stages will be determined in consultation with the supervisory committee. Documentation and/or presentation of production should be taken into account at all stages.

Resources

Technical support will be available through the departments of Film and Media and The Agnes Etherington Arts Centre.

Research-Creation Definition

While the Screen Cultures and Curatorial Studies program recognizes that definitions of research-creation methodologies vary, the description provided by SSHRC is a suitable point of reference.

> Research-creation: An approach to research that combines creative and academic research practices, and supports the development of knowledge and innovation through artistic expression, scholarly investigation, and experimentation. The creation process is situated within the research activity and produces critically informed work in a variety of media (art forms). Research-creation cannot be limited to the interpretation or analysis

of a creator's work, conventional works of technological development, or work that focuses on the creation of curricula. The research-creation process and the resulting artistic work are judged according to SSHRC's established merit review criteria.

Fields that may involve research-creation may include, but are not limited to: architecture, design, creative writing, visual arts (e.g., painting, drawing, sculpture, ceramics, textiles), performing arts (e.g., dance, music, theatre), film, video, performance art, interdisciplinary arts, media and electronic arts, and new artistic practices.

(Social Sciences and Humanities Research Council, accessed 2019)

Recommended Readings:

Canadian Theatre Review, issue 172, Fall 2017, special issue: *Articulating Artistic Research*, https://ctr-utpjournals-press.proxy.queensu.ca/toc/ctr/172

Chapman, Owen; Sawchuk, Kim. 2012 Research-Creation: Intervention, analysis and "family resemblances" Canadian Journal of Communication; **Vol. 37, Iss. 1,** (2012): 5-26.

Hannula, M., Suoranta, J. & Vaden, T. (2005) *Artistic Research: theories, methods and practices*. Helsinki: Gotesborgs Universitet and Academy of Fine Arts

Horowitz R. (2014) "Introduction: As if from nowhere… artists' thoughts about research-creation" RACAR vol 39:1

Loveless, Natalie S. (2015 b). "Towards a Manifesto on Research-Creation". Polemics: Short Statements on Research-Creation, RACAR XL, No. 1, pp. 52-54.

Lowry, Glen (2015). "Props to Bad Artists: On Research-Creation and a Cultural Politics of University-Based Art", Polemics: Short Statements on Research-Creation, RACAR XL, No. 1, pp.42-45.

Manning, Erin (2008). "Creative Propositions for Thought in Motion', How is Research-Creation?, Inflexions 1.1, McGill University: Montreal.

Manning, Erin (2016). "Ten Propositions for Research-Creation', Collaboration in Performance Practice. https://quod.lib.umich.edu/j/jep/3336451.0019.206?view=text;rgn=main

Massumi, Brian (2008). "The Thinking-Feeling of What Happens", How is Research-Creation?, Inflexions 1.1, McGill University: Montreal.

McCormack, Derek, 2008, "Thinking Spaces for research-Creation" How is Research-

Creation?, Inflexions 1.1, McGill University: Montreal.

Rodgers, Tara, 2012 How Art and Research Inform One Another, or Choose Your Own Adventure. Canadian Journal of Communication; 2012; 37, 1

Thain, Alana (2008). "Affective Commotion: Minding the Gap in Research-Creation", How is Research-Creation?, Inflexions 1.1, McGill University: Montreal.

St-Hilaire, Emilie (2018), "Who Should Care about Responsible Conduct in Research-Creation," *Revue d'art canadien / Canadian Art Review (RACAR)* 43, no. 1 https://www.racar-racar.com/uploads/5/7/7/4/57749791/racar_43_1_2_sthilaire.pdf.

Smith, H., & Dean, R.T., eds. (2009) *Practice-led Research, Research-led Practice in the Creative Arts*. Edinburgh University Press